1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

pushing aside a door of plaited palm. Every married woman in the family cooks at her own fireplace, which consists of two lumps of hardened clay. Mats used for sleeping and sitting are spread over the entire floor. Wooden stools (fig. 19) may also be found. Bows, arrows, and rattles

FIGURE 19.—*Carajá* wooden stool. (Redrawn from Ehrenreich, 1891 b, fig. 13.)

are shoved into the wall thatch. Baskets, used for storing such things as tobacco, urucú, and feathers, are hung by a string from the ridge poles. Large baskets containing vegetables lie on the ground next to the thatch.

The dry-season house is identical in form but smaller and of flimsier construction. Thatching is looser and the walls are thatched only about halfway to the ground, the north and west sides often being left completely open. The dry-season village is generally constructed on a long beach and, as the site grows dirty, is moved along the beach. The ground plan of the dry-season village is identical with the rainy-season village.

DRESS AND ORNAMENTS

The most prominent facial decoration is a blue-black circular scarification about an inch in diameter over each cheekbone. The ears of infants are pierced and an ornament consisting of a small polished capybara tooth with a feather attached is inserted. A common ear ornament for children is a mother-of-pearl disk with a cut feather fringe set on a blackened thin rod. In a perforation of their lower lips, men wear wood or bone labrets of a variety of shapes (pl. 21; fig. 21, *a*), each assigned to a different age grade; old men use simple wooden plugs.

Men wear their hair long, winding it round a plaited cotton rope reddened with urucú. Women wear their hair about shoulder length.

Armlets crocheted of cotton are worn at the wrists and just above the elbow; similar ornaments are worn just below the knee and at the ankle. These are worn particularly by children and are supposed to aid growth.

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

301 Young men wear large armlets almost 12 inches (30 cm.) long crocheted of cotton with hanging fringes.

291 Women wear a bark-cloth girdle, which is wound round the body and under the crotch and looped over, hanging down in front. Feather headdresses of a number of different designs are worn by men on festal occasions. [272] Men tie the prepuce with a firmly wound string and wear a string belt.

302 Elaborately decorated woven belts with hanging ema feathers are worn for wrestling matches. [292] Bird down is glued on the shoulders, arms, and legs. [237] Body painting is very elaborate, and designs covering the entire body are carefully executed with genipa. Urucú is spread generally, with accents on the cheekbones, the nose, and the upper arm.

TRANSPORTATION

501 The *Carajá* manufacture elongated dugouts, neatly adapted to landing and freeing their craft among the sandbanks.

MANUFACTURES

287 **Bark cloth.**—Bark cloth is made of *Apeiba* bast, soaked, beaten with flat stones, and dried until it becomes very soft and white.

415

FIGURE 20.—*Carajá* manufactures. *a-d*, Pottery; *e*, wooden scoop. (Redrawn from Ehrenreich, 1891 b, figs. 5 and 14.)

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

285

Basketry.—The *Carajá* excel in the variety and solidity of their plaitwork, which includes burden baskets, strainers, shoulder bags, bottles, elliptical feather cases, and boat-shaped containers for suspension. Twilling and twining are the dominant techniques (pl. 22).

286 177

Textiles.—The *Carajá* produce some taffetalike fabrics, but in 1775 Pinto da Fonseca found them using cotton solely for fish nets and bowstrings, so that he himself introduced a loom and taught the women how to work it.

287

Featherwork.—In contrast to their *Ge* neighbors of Eastern Brazil, the *Carajá* are outstanding for featherwork. They make wide-meshed and close-meshed caps with feathers tied to the intersection of the interlaced splints and arranged into rosettes, diadems of feathers stuck into radially mounted cane tubes, and other types of ornaments (pl. 21).

412 172

Axes.—Stone axes figure in old *Carajá* petroglyphs and have been found by many travelers in the area. They were used for adzing, chopping, and warfare, and as chief's badges. Iron axes have rapidly replaced them.

301 412 531

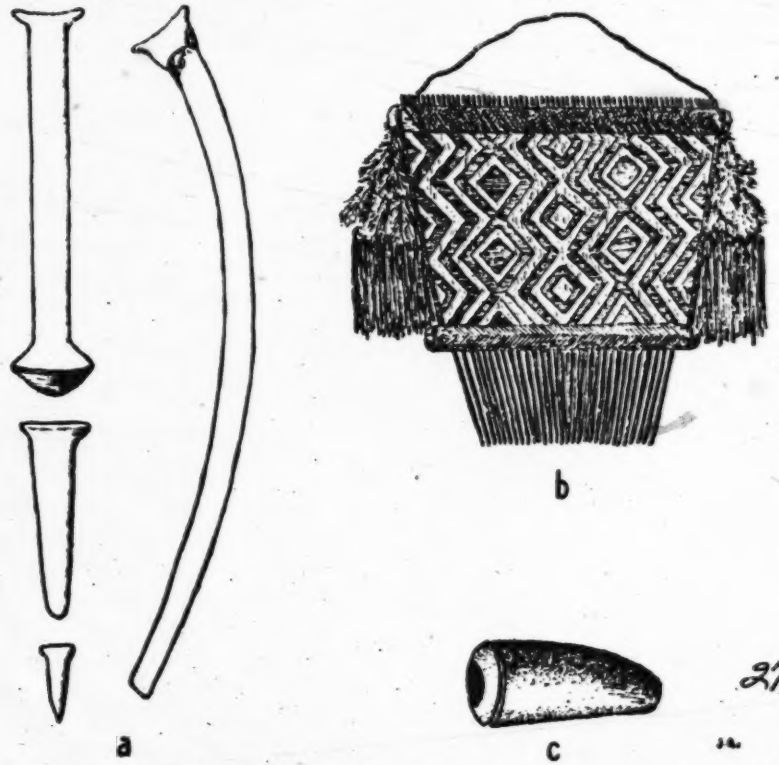

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FIG. 21.—*Carajá* manufactures. *a*, Labrets; *b*, comb; *c*, pipe. (Approximately ⅓ actual size.) (Redrawn from Ehrenreich, 1891 b, figs. 2, 9, and 4.)

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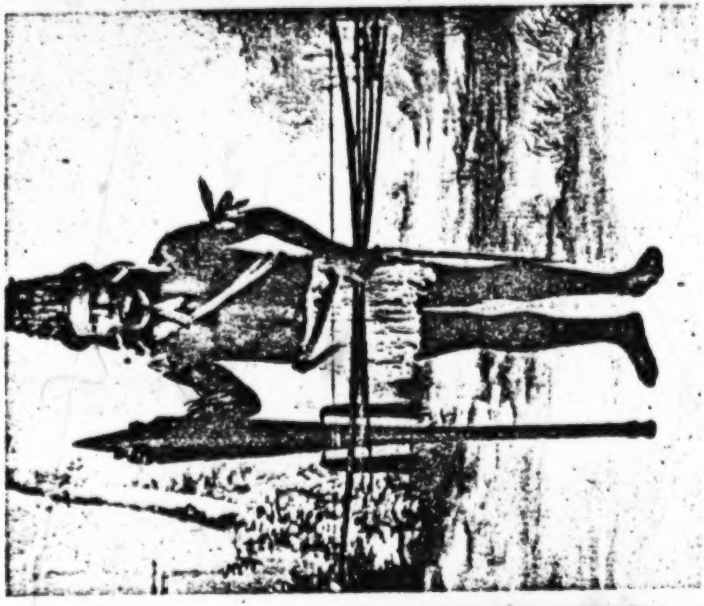

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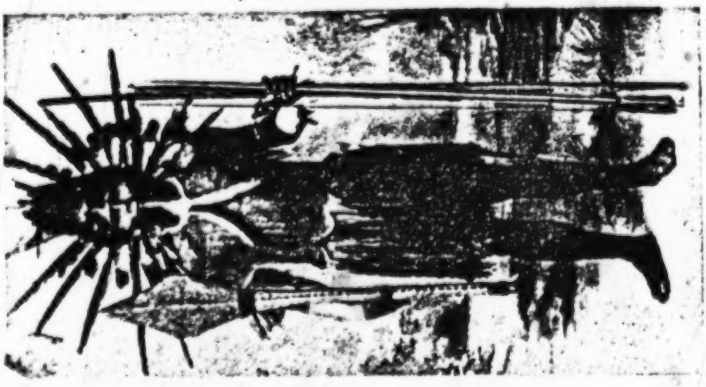

PLATE 21.—Caraja types. (Courtesy University Museum, Philadelphia.)

[End Plate 1]

/6 cont./

*532 the rolls there is put on, with a strong lacing, a second spherical roll, which runs out into a point at the bottom (Figs. 18, 21, 22, 23 /see p.48 /, Fig. 45 /see p.49 /) or in an attached foot (Fig. 24 /see p.48 /, Figs. 28 and 34 /see p.49 /). The feet come in all forms from the short stump to the fully fashioned foot (Fig. 28 /see p. 49 /). Worthy of note is the great exaggeration of the calves, thighs, and hips in the case of the second and third forms, /7/ and parallel with it goes the formation of /Fig. 29 appears here/ buttocks often assuming enormous dimensions (Figs. 23, 24b /see p.48 /, Figs. 28b, 30, 34b /see p.49 /), two phenomena which are lacking in the first form. They are explicable by a comparison with the body shapes of the Indians (Fig. 29 a and b [142] /see p. 12/). They possess extremely strong musculature on the [301] thighs, the calves stand out prominently because of the tightly tied calf-bands of the young people, and even the cushion of fat on the seat is exceedingly strongly developed. The ideal of the [826] Indians is the strongest possible development of these phenomena and this ideal is apparently represented in the figures.

Only one figure falls outside of these three types (Fig. 30); it probably arose out of an extension of the second form. Stretching downward from the upper projections there are two long cylinders which remain uniformly thick to the bottom and are cut off horizontally.

The torso shows nothing remarkable in the case of the male figures. It has the deeply bored navel which is surrounded by indented painting. On the other hand, the torso of the female figures is singularly formed in that it juts out into a plate, sometimes projecting out quite far, on which the navel is found. The apron is [142] attached below this plate. This phenomenon probably goes back [291] to the protrusion of the belly caused by the tightly drawn bast apron, as was sometimes to be seen (Fig. 31 /see p. 12/).

An equally difficult subject is the representation of the arms and breasts; I must deal with them together, since it is not immediately obvious which of the two is represented.

[see p. 12--Analyst]

/7 cont./

*532 Both are completely lacking on some male and female figures (Fig. 32 /see p. 49 /). [142] [301] [302] On one female figure, a bulge is marked only by a small roll (Fig. 33 /see p. 49 /). These would, therefore, fall outside of our considerations.

The male figures show the following types:

a) Only one figure has fully formed arms and, in addition, small breasts (Fig. 18 /see p.48 /).

Fig. 29 a and b. Painted Karajá maiden.

b) Side protuberances from the upper body, which clearly signify arms, are present on a fairly large number of dolls (Figs. 28, 30 /see p.49 /).

Now follow three types on which it is at first not clear whether arms or breasts are represented.

c) On the upper body, in front, there is attached a transverse roll which ends in two breast-like cones on the sides (Figs. 16, 17, 19 /see p.48 /).

[142] [291] d) This roll is somewhat idented in the middle, so that the cones even more approximate a breast form (Fig. 36 /see p. 49 /).

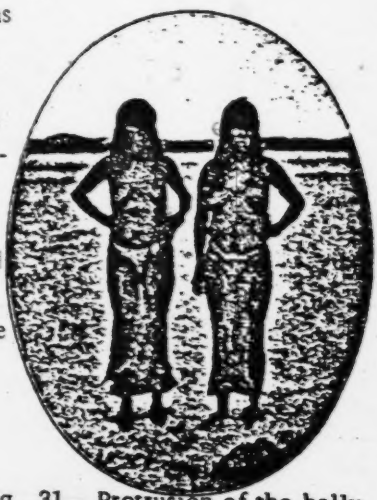

Fig. 31. Protrusion of the belly of Karajá women in front and on the sides because of the tightly drawn bast-belt.

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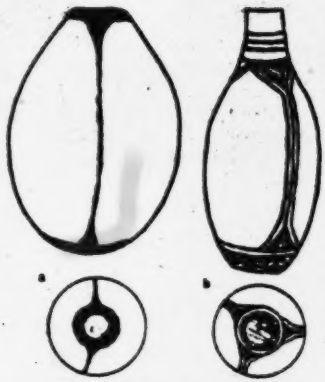

Fig. 207 a and b. Resonance gourds, (including their bottom surfaces.)

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301

Fig. 208 a and b. Ear rods.

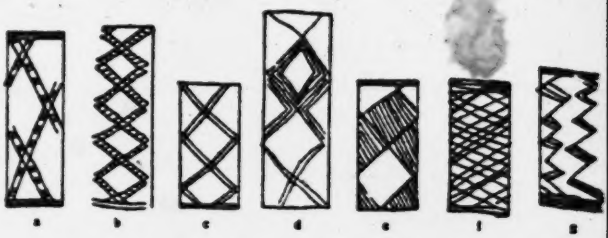

Fig. 209 a-g. Ear rods.

[4/15]

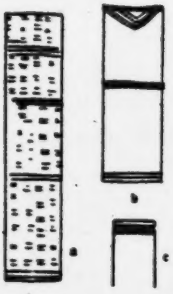

Fig. 210 a-c. Ear rods.

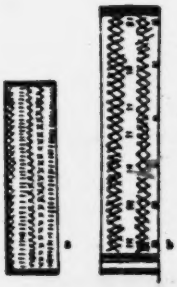

Fig. 211 a and b. Ear rods.

Fig. 212. Gourd ladle.

Fig. 214. Gourd ladle.

/26 cont./

53/ spite of two attempts, did not quite succeed, is similar.

21. The cross, lālădjă = urubu. Found as gourd-carving [534] on a rattle (Fig. 203a /see p. 57/) and as a sketchbook drawing (Fig. 203b /see p. 57/). According to Ehrenreich ("Beiträge," Fig. 16c) a lizard is represented in the form of a cross.

/27/ I furthermore obtained a gourd (Fig. 204 /see p. 57/) which bears no fewer than 20 different figures, five of which are patterns discussed above. The individual figures are as follows:

a) ŏāoă = gavião; b) dōlĕ = parrot; c) ăndādōlă = arara; d) lālă = urubu; e) kŭōlĭ; f) klāŏbĭ = monkey; g) wātĭ = stag; h) tĭlŭ = excrement; i) krādjăĭdŭ /Fig. 215 appears here/ = sexual parts of the Karajá Indian women; k) bĭŭ = rain; l) bĕnŭ = navel; m) ōmālūdĭ; n) djūĕtă = piranha; o) kjŏlŏză = dog; p) ūŏhŭ = arrows; q) dōnōlĭ = lance; r) ŏdābŭlă; s) ŭōmă; t) hădŏ = house; u) kŏdūnĭ = tartaruga.

Unfortunately it was broken on the journey, so that, apart from the plaiting patterns, only the figures a, e, k, l, o can be recognized with certainty.

2. Carved decorations

are in part different from these plaiting patterns; they show quite distinctive features. Two half-gourds have distinct edge strips (Plate XI /see p. 57/, Figs. 201a and 202a). Two gourd con- [415] tainers for feathers are decorated with strange decorations (Plate XI, Fig. 205). The gourds for oil bear the ornamentation on the /Figs. 216 and 217 appear here/ upper part around the opening, usually in four parts (Fig. 206 a to c/see p. 57/), rarely with [534] more parts (Fig. 206d /see p. 58/). The resonance gourds for the signal trumpets are decorated over the whole expanse, in two parts in Fig. 207a /see p. 60/, in three parts in Fig. 207b /see ● [30] p. 60/. Of other carvings only carved ear-rods are found. These have the following decorations; spirals (Fig. 208a /Figs. 218-220 appear here/ and b /see p. 60/), intersections (Fig. 209 a to g /see p. 60/; the decoration in Fig. 209f was called ĭlĕdĭlĕgă),

1, 2 [see p. 62--Analyst]

[Text continues on p. 63]

Šambioa

/8 cont./

609 Nevertheless, caution must be used in dealing with the Sambioa. To be sure, they will hardly dare to attack well-manned and armed boats, but, in view of the great distance from the landing place to the villages, the traveler who unarmed -- only in this way is he admitted -- visits their huts can get into a very dangerous situation in case of a sudden quarrel.

The reception at the landing places usually makes a most picturesque scene. The naked brown forms stream by in groups, [301] many adventurously painted black and red, the face often daubed [300] with a thick layer of soot, some with a decorative feather diadem on their heads, others with hair hanging down in a long braid and decorated with bunches of arara feathers fluttering in the wind. All [411] are armed with long spears decorated with feathers, clubs, bows, and arrows. The discussion is held in dignified quiet, without wild shouting, the new arrivals first showing the savages their firearms, and expressly any breechloaders /9/ or revolvers, which never fail to make a deep impression. The chief asserts time after time: Karaya amigo tori, ahi mentira não tem! The Karaya is a friend of the White (tori), here there are no lies! And the bartering begins immediately (Pl. IV /see p. 106/, 2).

Once one has won their confidence, the dealings become quite unconstrained, especially with the men and boys. The small children, and especially the young girls, are very shy and usually crawl into a corner of their hut, nervously covering their faces with their hands. A stranger is never troubled by beggars. Thefts, too, are exceedingly rare.

Language.

126 A rather extensive vocabulary, as well as a number of short sentences, was written down, from which, however, little of the grammatical structure of this idiom is evident. The extremely 194 unclear diction of the people, who hardly make any perceptible 126 movement of their lips, their inability to repeat exactly what was said, and finally the swallowing of the final syllables, favored by the abundance of vowels and lingual sounds, make linguistic reception uncommonly difficult.

/10 cont./

302 The bristly or wavy black hair of both sexes is cut off straight above the eyebrows and hangs down in back over the neck. Dandies [301] wear a part about three centimeters wide up to the crown /Fig. 1 appears here/, let the short crown-hair stick up like a brush, and with cotton strings tie the part hanging down in back into a braid, at the roots of which the men sometimes tie a decoration of blue arara or black mutum /curassow/ feathers (ušiktamaru).

301 In the pierced ear-lobes both sexes wear sticks of cane 15-20 [304] centimeters long for everyday.

The plug in the lower lip (anɔ̃ōŏ̄) is used only by the men. It [814] consists of the light, flaky wood of the piuva tree and is either cut obliquely with a short point or runs out into a long, thin lamina hanging down on the chest (Fig. 2, b /see p. 18/).

Boys primarily wear, instead of this, small T-shaped pieces of shell (idžă) (Fig. 2, d /see p. 18/).

The most precious lip ornament, which is worn only on festive occasions, but otherwise is kept carefully wrapped in cotton, is a long, heavy, stone plug (manuterĕ) of hyaline or rose-colored quartz, the T-shaped end of which is stuck through the lower lip while the conical button hangs down (Fig. 2, a /see p. 18/). Of the four specimens in the collection the largest is 17.5 centimeters long.

301 /11/ These lip stones, of which only a few have reached 439 European collections, are not made by the Karaya themselves, but are bartered from the Tapirapé, the Tupi people on the like- [135] named left tributary of the Araguaia. The mountain chains of the left riverbank, such as the Serra dos Cayapos, are rich in this material. A Kayapo stone plug acquired in S. Maria is shorter and runs out to a tapered, blunt end (Fig. 2, c /see p. 18/).

304 Tattooing is limited to the tribal badge which both sexes 619 wear on their cheeks: a blue ring 10-15 millimeters in diameter (auɔ̃amanurĕ) just under the lower edge of the orbit.

515 On the whole the Karaya are distinguished by scrupulous care of the body. They bathe several times a day. Their hair is 302 always carefully combed. All the hair on the face and body is [412] plucked out. Shears are now commonly used for hair cutting, [237] whereas formerly piranha teeth were used for this.

/11 cont./

854 29| Some months later the broad, knitted cotton cuffs (deši) are put around the wrists and ankles, while narrower bands provided with tassels hanging down in front are tied under the knee. The former are cylindrical, five to six centimeters wide, with thicker edges projecting out like a hat brim, the latter smooth and only one to two centimeters wide. With increasing growth these bands are gradually replaced by larger ones (Pl. VII /see p. 109/, 6 and 8).

29| The boys wear the ankle bands until after the lips have been pierced, the girls until they marry. The cuffs, which cover almost the whole forearm among the adults, are, like the knee bands, not taken off by either sex until after marriage, and by the women usually not before the birth of the first child. Upon the death of one of the two spouses, the surviving one puts them on again.

[30]

57| The sharp external division of single persons from married ones by such distinguishing marks is deeply rooted in the whole social life of this people, as we shall see later. Other ornamental objects will be discussed below.

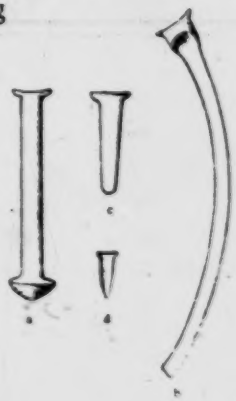

Fig. 2. Lip ornaments (1/4).

29| Also to be included among the articles of clothing is an object quite peculiar to the Karaya, the "riiŏ," incorrectly called "rede" (hammock) by the Brazilians and also designated as such by Castelnau and Martius (Pl. VII /see p. 109/, 1).

[28] This cotton plaiting looks very similar to an actual hammock, to be sure, but it is not used as such and is not hung up at all, not [513] even having any cords for this purpose. It serves, rather, as a cloak by day and as an underlayer at night when sleeping on the ground.

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

[283] [532]

Fig. 7. Spindles (1/4).

[482] [531] [237] Also the strong carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109/, 7), the black body-bands for children (Pl. VII, 3, 4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarũ) with a crochet needle (desi-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

283 [301] The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/22 cont./

283 equally long pairs of threads in eight-twists /Achtertouren/ in such a way that the beginning and end pieces of the latter hand down.

• 301 Children wear around their necks black cotton tassels (nohoń-ʒã) hanging on long strong cords, the size and thickness [237] of which are determined by the age of the child. On some the colored shells of Castalia dolabella are placed above the tassels (Pl. VII /see p. 109/, 5).

237 301 Of the ornamental objects the feather ornaments primarily, represented in the richest assortment, deserve detailed treatment.

Delight in color which, as is well known, is being lost more and more by civilized people, lets these children of nature work the feathers of the very colorful birds of their native land into a wealth of the most colorful ornamental objects, such as are achieved in the same diversity of form and taste of composition by only a few other tribes of South America.

To be sure, their execution is not very durable. With the rich source of suitable feathers at the disposal of the Karaya, they are always able to replace pieces that may have become damaged.

1. Feathers for the head. A bundle of arara or black mutum feathers surrounds the root of the braid, at the ends of which small white feathers are tied. Standing up in the wind, they surround the head of the wearer like a halo (cf. Pl. I /see p. 103/, 1).

2. Small diadems (uarakure-ʒã) are worn when greeting foreigners, at meetings, etc. Small red and yellow arara feathers are put in a row around a wooden ring, forming a rosette in front from the middle of which black cotton cords hang down to the forehead (Pl. IX /see p. 111/, 6).

/23/ 3. In the same category there is a peculiar headdress in the form of a truncated cone made out of thin sticks of cane covered with small red feathers and set on a wooden ring (Pl. IX /see p. 111/, 3).

4. One specimen was a small headdress worn on the crown of the head (Fig. 8 /see p. 44/).

/23 cont./

237 301 A small rhomboidal base-plate bears two strong feather-covered quills, into which two pairs of Cacicus feathers, standing out fork like, are inserted.

237 292 5. Feather caps in three shapes are used:

a) The simplest (ǥori-ǥori) consist of a wide-meshed plaiting of bast, with feathers tied in the knots. They appear again in the same execution among the Xingu tribes of the Kamayura, Trumai, and Suya, who may have borrowed them from the local Karaya or Aruma.

[171]

[301]

Fig. 8. Feather ornament to be worn on the crown of the head.

b) The second type has greater durability and decorativeness. A narrow-meshed cap plaited out of strong palm fibers forms the base for the tying (hatukö). Small yellow and red feathers, fastened rosette-like around a little piece of cane, are tied into the meshes (Pl. IX /see p. 111/, 4).

c) Tightly knitted, narrow-meshed caps, which are covered on the outside with a layer of down feathers. In the examples here the latter are no longer present.

535 237 301 6. The true dance ornament (lurinã) is worn on the back of the head on a string running around the forehead (Pl. IX, 2; cf. Pl. II /see p. 104/, 2). The base is a horseshoe-shaped support. It consists of two layers of palm leaf-ribs bent together and held together by patterned cotton plaiting daubed with white clay. Between these two plates lie short canes arranged next to one

/23 cont./

535 another radially, the upper opening of which holds the shaft of
237 the ornamental feathers. /Figure 8 appears here./ The part
●301 of the little canes protruding over the supporting plates is covered by a band of feathers placed over it.

This ornament also appears in a less solid form, in which a thick layer of wax holds the ornamental feathers instead of the canes. In order to penetrate the wax better, each of them is sewed to a pointed wooden splint.

7. A second dance ornament in diadem form (ahetŏ) is simpler, but no less stately. Here the support consists of a row of long cane sticks wound with white thread and arranged in a row on a horizontal wooden stick. When the lower corners of the support are drawn together, the upper ones move away from one another to the sides so that the long ornamental feathers are spread far apart (Pl. IX /see p. 111/, 5).

[171] The first Xingu expedition acquired such a headdress of the Xingu Karaya among the Yuruna.

301 8 and 9. The use made of two ornamental pieces is still
239 unclear. There were acquired among the Karayahi two helmet-like headdresses plaited out of buriti leaf-strips and provided with tufts of feathers at the top(tateneră), which the Indians themselves designated as incomplete. Allegedly more feathers should have been placed around the lower part of these helmets. One of them, moreover, is covered with a layer of down feathers (Pl. IX /see p. 111/, 1).

In another locality two feather ornaments were found, one of which perhaps represents the above-mentioned missing piece. It consists of a layer of long arara and short yellow Cascicus feathers in a fan-shaped row on a strong cotton strand. On the lower part of the outside there is yet another covering layer made up of blue and green parrot feathers. In order to make the cacicus feathers equally as long as the arara feathers, each of them is sewed to a wooden stick of corresponding length, whose protruding end piece, wound with cotton, bears a small tuft of feathers at its tip. The little stick is missing on the arara feathers, which are sufficiently long. In their case only a part

/23 cont./

301 239 of the feathers are removed, and the quill at this point is likewise wound with cotton. A cord runs through the middle of the whole thing. If one ties its ends and those of the thick strand on which all the feathers stand in a row, the fan can be folded up mantle-like and fits exactly around the above-mentioned helmets (Pl. IX /see p. 111 /, 7).

The second specimen, otherwise quite similarly constructed, cannot be closed completely. It has, outside and inside, a double layer of cover feathers, which proves that both sides were meant to be exposed and thus could hardly have served as a helmet covering. Either it is tied crosswise over the head, or it is the completion of the braid feather-tuft mentioned under No. 1. A third possibility is that both feather fans were worn hanging down over the neck, similar to the feather cloaks customary in Guiana. But the extreme narrowness of the neck opening would argue against this. A definite decision must await further information.

The common ear-ornaments, the cane sticks, are replaced by delicate feather rosettes (ʒohoruã) for festive adornment (Pl. IX, 10). They are round disks made of concentrically arranged small red and yellow feathers on cane stalks, which in the center bear a small mother-of-pearl disk with a black cross or a rodent's tooth (cf. Pl. III /see p. 105/, 1).

Festive arm-bands for the upper arm (deoʒanã) are made out of ounce or wildcat skin decorated with tufts of parrot or heron feathers (Pl. IX, 9), or they are simple feather tassels tied to cotton cords.

Arm-bands made out of bird bones in parallel rows are not represented in the collection and were not seen in use by me. They seem to have been used more commonly in former times. The private collections of Dr. Leite Moraes and Sertorio in São Paulo, as well as the Museo nacional in Rio have a whole number of them.

535 /24/ Also belonging among the dance ornaments are the belts (uatakanã) worked out of strong black and white striped cotton plaiting and with feather hangings, which on the ends

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

412 531

301 237 439

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

415 531

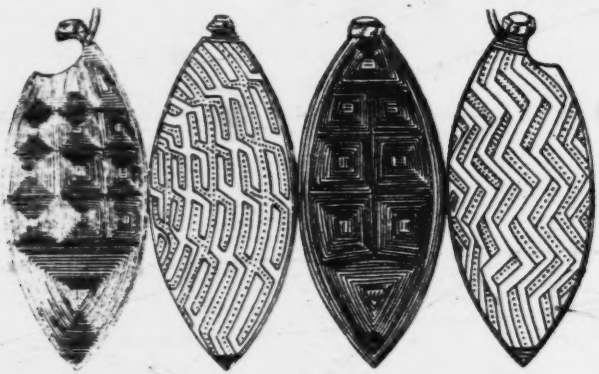

Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/30/

852 The wound holes are kept open with cotton threads passed
304 through them and changed often. The patient must fast for one day and is permitted to take only liquid nourishment for some time. The whole post-operative treatment is handled by an older woman experienced at it.

852 From now on the boys wear the T-shaped lip ornaments
301 of mother-of-pearl, not until later the piuva wood plugs. On
291 this occasion the bast apron of the women is put on the girls.

With the onset of puberty the young people of both sexes
881 receive the tribal tattooing amid similar ceremonies. The out-
304 line of a circle is marked on both cheeks with a stamp made
[824] out of a piece of gourd (tešiä). Then the place is cut out with
[952] a small sharp stone, and cotton lint is put in the wound. After stopping the bleeding, genipa juice rubbed in causes the blue color of the scar.

881 The first appearance of the period is not celebrated with special ceremonies. The menstruating woman is considered unclean and must live apart from the others during this time. She is not permitted to bathe, but is washed by other women from a gourd bowl especially intended for this purpose.

857 Games and dancing. At an early age the children imitate the activities of adults. The boys practice archery and fishing; the girls give their mothers a hand in the household as soon as
524 possible. The clay figures have already been mentioned as children's toys. There are also small tops (kotauä, Fig. 15 /see p. 61/), canoes and oars, cooking dishes, etc. represented in the collection.

Games popular with the adults as well are the feather ball made of corncobs with ring-shaped inset, and furthermore the "game of cats cradle" /cited in English/ common in North America, as is well known, and recently described by Boas for the Eskimo. Strings drawn from hand to hand through the fingers represent certain animal figures by changing their arrangement. /Fig. 15 appears here./

/48 cont./

172 present petroglyphs inasmuch as the rock drawings are completely lacking precisely at the cataracts of the Araguaia; rather, Martirios Island lies in an absolutely clear and quiet stretch. Nevertheless, it is a most important place for the Karaya. It [131] [648] forms the northern boundary of their territory and it is here that the hordes of the Kayapo hostile to them frequently come to the river. Many a battle may have taken place in this region between the two nations.

The interpretation of the rock sculptures as memorials or border markers, to which perhaps family insignia of prominent leaders have been added, seems to be the most acceptable according to the prevailing conditions. /The remainder of p. 48 and pp. 49-77 are not translated./

/78/

Explanation of the Plates [1]

142 291 302 Pl. I. Karaya. Men and Women (of the fourth village of the Šambioa).

[296] [411] [301] 1. Warriors. The man on the left /sic/ with parted hair, the tobacco pipe (Fig. 4 /see p. 28/) in his mouth, holding his weapons in his hand. The one on the right /sic/ shows the hair put in a braid with the feather decoration ušiktamaru (see p. 16) and the national wrapping of the foreskin (see p. 17).

2. Woman and girl with the bast aprons, whose front end is drawn to the rear since both individuals have just got up from [285] the ground (see p. 17). One of the large buriti-fiber mats mentioned on pp. 38 and 39 forms the background for both groups.

Pl. II. Karaya. Men (of the fourth of the village of the Šambioa).

[301] [304] 1 a and b. Portrait of a young Šambioa man with ear sticks and wooden lip-plug, widely parted hair, and clearly recognizable tribal tattooing on the cheeks.

[1] [Plates appear on pp. 103-115--Analyst]

/78 cont./ [Plate II: Karaya. (cont'd)]

142 291 301 302 411 2. Two Šambioa warriors en face. The man on the left with the feather diadem lurina on the back of the head (see p. 44), bow, arrows, and club in his hand, the one on the right with the small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

[501] 1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 361 516 2. Women, children, and young people sitting on the ground in front of the tent-roofs of the summer camp, which are made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

133 342 361 574 1. Full view of the first village of the Šambioa.
2. Reception scene in the third village of the Šambioa.

Pl. V. Karaya. Chief's hut (fourth village of the Šambioa).

291 342 351 354 415 Group at the cooking place in front of the entrance.

Pl. VI. Karaya. Weapons.

411 1. Bow with wound bowstring and feather tassel (1/8).

[Plate VI. Karaya. (Cont'd.)]

/78 cont./

411 2, 3. Arrows with palm-wood knives (1/6).

4. Arrow with bird-bone tip (1/6).

5. Bird-arrow with blunt, knob-shaped tip (1/6).

6. Throwing board (1/6).

7. Arrow thrown by it, with blunt wooden tip (1/6).

8. War arrow with ray-spine tip (1/6).

[531] 9. War arrow with taquara-cane knife (1/6).

10. Lance with shaft-plaiting (1/9).

11. Flat club of the Šambioa chief Ambura (from the collection of Leite Moraes (1/9).

12. Plaiting pattern of the latter (2/3).

13. Grooved, round club of Ambura (1/9).

/79/

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●301 Pl. VII. Karaya. Cotton Work.

1. Large black and white striped sleeping-mat or cape (1/8).

2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucú red (1/8).

3, 4. Black, closely woven body-belts for small children (1/8).

5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).

6. Knee band of unmarried persons (1/8).

7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).

8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

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531 Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

412 1-3. Oars with fish patterns (1/9).

415 4. Cassava grater (1/9).

5. Small tobacco pouch (1/8).

/79 cont./ [Plate VIII. Karaya. (Cont'd.)]

415 285 6. Large, boat-shaped hanging basket with red cross-decorations put on it (1/9).

7. Round gourd container with hanging cord (1/13). Pattern for it, see Fig. 10 /see p. 47/.

8. Double basket for storing feather decorations (1/9).

9. Large, bottle-shaped basket (1/8).

[293] 10. Eyeshade (1/8).

11. Small, expansible bottle-basket (1/8).

[286] 12. Large tobacco pouch with cotton, black-patterned carrying band (1/8).

13. Buriti foot-mat with black bast woof (1/8).

14. Flexible sieve-basket (1/8).

15. Rucksack-like bag,(1/8).

16. Round basket for raw cotton (1/8).

17. Large, round carrying-basket with strong carrying-cord of bast (1/8).

Pl. IX. Karaya, Feather Decorations

237 292 ●301 1. Helmet-like headdress, probably belonging to 7 (1/6).

2. Horseshoe-shaped headdress to be worn on the back of the head. Edge feathers white. Red arara feathers in the center and on the ends. Cover feathers blue, red, and green mixed (1/6).

3. Cylindrical headdress of thin sticks covered with small yellow and red feathers (1/6).

4. Plaited cap with yellow-red feather rosettes (1/6).

5. Large diadem of white-red feathers (1/6).

6. Everyday diadem of the warrior. A ring covered with red-yellow feathers (1/6).

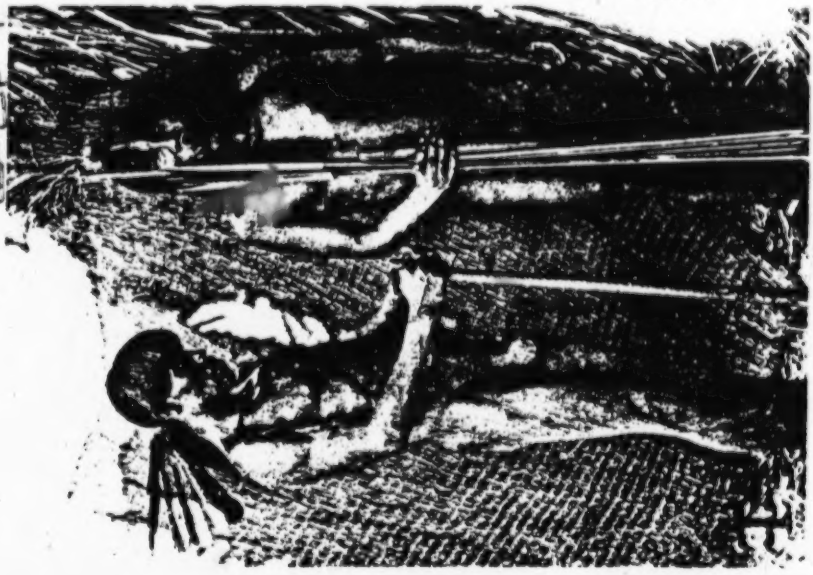
7. Large, fan-shaped feather decoration, three-quarters closed, probably to be put around the lower part of 1 (1/6).

8 and 9. Festive arm-bands made of ounce skin with tufts of feathers (1/8).

10. Ear decorations. Feather rosettes with central shell plates (1/8).

4. Ehrenreich--103 E-5 (1888) 1891 SP9 Caraja SP9

Plate I



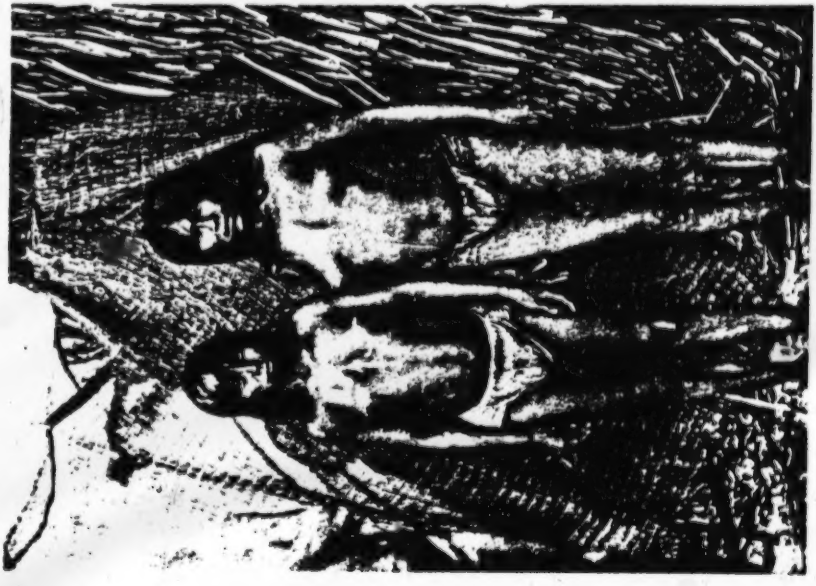


Plate II

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4: Ehrenreich--105 E-5 (1888) 1891 SP9 Caraja SP9

Plate III

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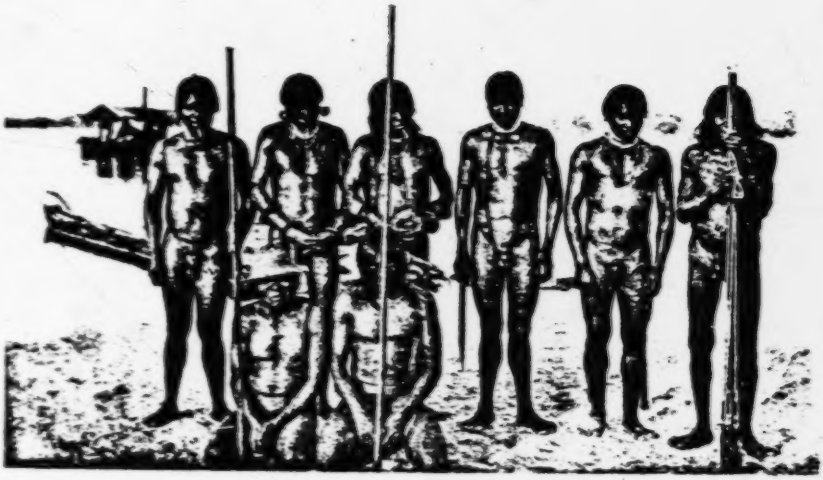

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4: Ehrenreich--109 E-5 (1888) 1891 SP9 Caraja SP9

Plate VII

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Plate IX

[For additional, detailed information concerning ornaments and ornamentation of all kinds, see category 116, pp. 112-147; particularly notable are the descriptions of labrets on pp. 112-116, and feather head-ornaments on pp. 129-141.]

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Plate 12

1. Cooking place of the Karaja Indians.

3. Mask hut in Village 7 (South Horde).

2. Karajá boys.

4. Karajá women and girls.

/Plate 12 faces p. 56./

Plate 15

142
291
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516

[482]

1. Youth in full ornamentation. Karajá.

3. Back-basket carrier. Karajá.

2. A Karajá youth's braid wrapped in bast.

4a. Youths with braids wrapped in red cotton cord.

4b. The same youths from the front.

/Pl. 15 faces p. 68./

Plate 16

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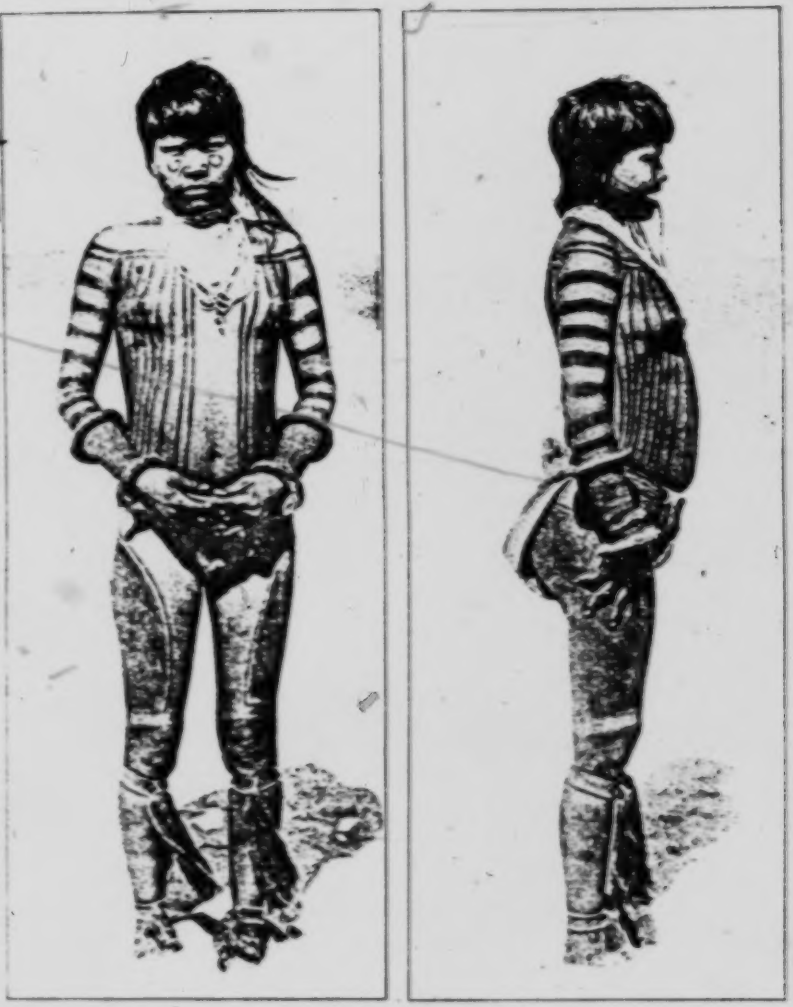

Painted Karajá maiden.

/Pl. 16 faces p. 72./

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Plate 17

Karajá Indians.

/Pl. 17 faces p. 76./

5: Krause--11 E-5 (1908) 191 SP9 Caraja SP9

5: Krause--12 E-5 (1908) 1911 SP9 Caraja SP9

Plate 18

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Karajá girl in full ornamentation.

/Pl. 18 precedes p. 77./

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5: Krause--19 E-5 (1908) 1911 SP9 Caraja SP9
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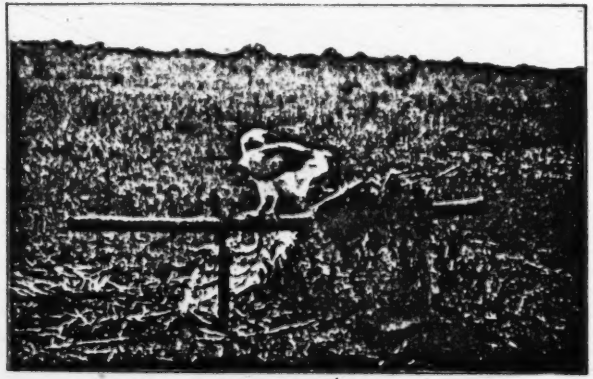
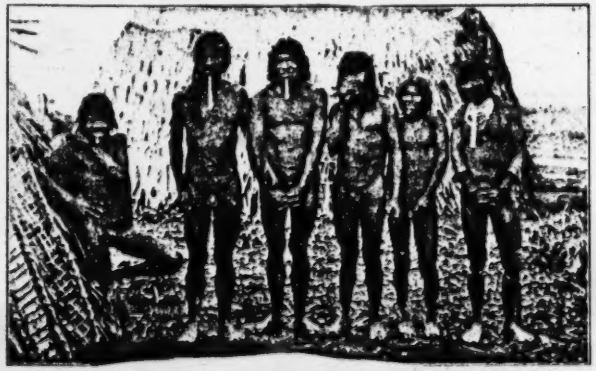
1. Houses of the Šavajé on Bananal.



2. Village bird of the Šavajé.

/Pl. 30 faces p. 136./

3. Šavajé women and children.



4. Šavajé men and youths.

Plate 33

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Karajá boys' adornment:
Top, feather helmet; right and left, ear tulips with bead pendants; in the center, neck ornament with nape-tassels.

/Pl. 33 faces p. 152./

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5: Krause--47 E-5 (1908) 1911 SP9 Caraja SP9

1. Three Karajá men.

2. Youth, boy, man. Karajá.

/183 cont./
140 them thin-armed (Pl. 11, Ill. 4; 17; 38, Ill. 2; 47, Ill. 2).
[147] Quite obviously, the powerful development among the married men is the result of rowing and of tree-cutting for the planting. On the lower arm among the adult men, the stronger development of the inner muscle (toward the elbow) is striking (Pl. 36, Ill. 1; 49, Ill. 1); among the women, on the other hand, the outer muscle is more strongly developed (Pl. 17). Hands and fingers are small in comparison with ours.

The legs. The women, in comparison with the men, have shorter legs, whereas the proportion between thigh and calf does not differ essentially for the two sexes. The legs in general, especially in youth, are gracile. The individual bulges of the muscles on the thigh, however, are relatively prominent under the skin (Pl. 44, Ill. 1). A further phenomenon is restricted to the children and young people; in later years it gradually recedes and is only rarely visible. This is a marked prominence
● [301] of stretches of skin on the inner side of the thigh, just above the knee joint, common among our children as well, which is probably caused by the strong pressure of the cotton bands worn around the calves as a sign of the unmarried state, which are crocheted directly on the body and are cut off and renewed only when they have become too tight and cut deeply into the leg (Pl. 11, Ill. 4; 12, Ill. 2; 38: 42, Ill. 1; 43, Ill. 1; 44, Ill. 1). This
[826] [832] marked bulging of the parts above the knee is shown particularly among the clay dolls and is apparently regarded as beautiful (Pl. 8). The legs always grew straight; I never saw knock-knees, only two men showed bowlegs, namely, bowed lower legs (Pl. 15, Ill. 4b, and Pedro). The fetlocks are narrow (1); the foot

1. See under "Distinguishing Ornamentation": calf and ankle bands /see pp. 120 -123/.

is generally compact and well formed. The position of the foot, as among us, is outward, which is shown in the illustrations, and only rarely inward /184/ (Pl. 16; 42, Ill. 3; see Ehrenreich, p. 101). In walking they are likewise placed outward. I never

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1. Karajá youths.

[854]

2. Karajá women and children.

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1. Two men, a youth, two boys. Karajá.

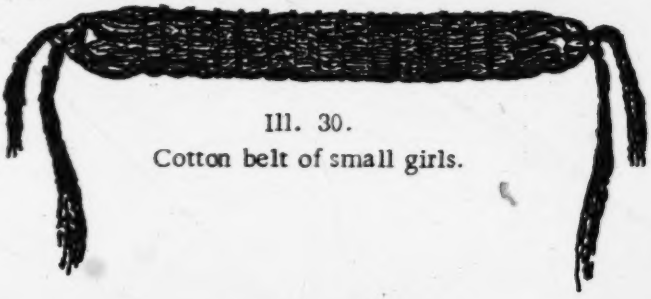
2. Painted boy. Karajá.

5: Krause--61 E-5 (1908) 1911 SP9 Caraja SP9.

/205 cont./

291 [283] It consists of a red cotton string one to two meters long and from 0.2-0.3 centimeters wide, which is either twisted out of two threads or plaited with four edges.

Whether it was connected in any way with the penis cord in former times could no longer be determined. From a second name for it, nŏhŏmŏdi (from nŏŏ = penis), one might perhaps [114] conclude this. In any case, Königswald's statement (Globus, Vol. 94, p. 223) that it serves as a penis support is not conclusive.



Ill. 30.
Cotton belt of small girls.

[301] →

Ill. 31.
Cotton belt of older girls.

Ill. 32.
Youth with bast band. Drawn from a photograph.

On the other hand, it sometimes serves for fastening small [412] implements to it. Knives are commonly stuck through it at the back; one man shoved a piece of tobacco given to him, out of lack of a pocket, simply under the hip cord at the small of his back.

Plate 43

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●301
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1. Youth in typical attire.

2. Boy with close-cropped hair and hair-wreath.

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3. Karajá men with straw hat and tobacco pipe.

[29]

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1. Karajá youths.

2. Karajá youth and boy.

5: Krause--102 E-5 (1908) 1911 SP9 Caraja SP9

5: Krause--154 E-5 (1908) 1911 SP9 Caraja SP9

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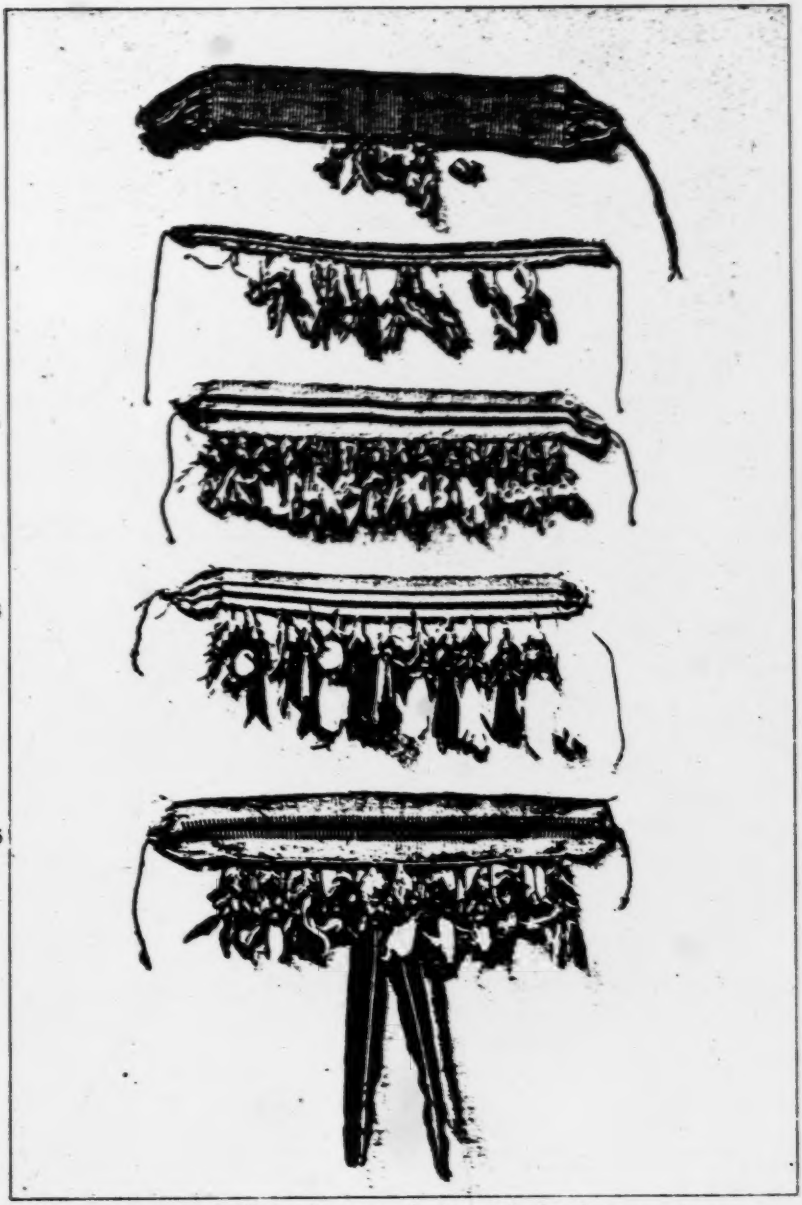

1.—5. Plaited cotton belts with feather pendants.

/286 cont./

pyrography. Of the other fruits, jequitiba is used for tobacco pipes, hollowed out and crudely carved on the outside (Ills. 103 and 104); Thevetia is used for necklaces or pendants on belts, etc. The latter usually bear a small /287/ bunch of feathers in the hollow. Other small, whitish fruits are bored and strung as chains. In Ehrenreich's collection there is a small bowl, made out of a timbo fruit, for storing the urucú color (Berlin 3876).

The bark of trees is made into women's aprons. Above all the bark of the gameleira is used, which furnishes the reddish aprons (ãndãhũlẽ). Other species (also gameleira?) furnish red materials (ãmbũõdã) or white shiny materials (hidẽulẽ). Ehrenreich, in addition, also mentions Apeiba jangada (Berlin 3696). The preparation is as follows: Thick branches of the trees concerned are hewed off in the required length (one and a half to two meters) and brought into the house. Here the men, with an angular stone, strike off the solid pieces of bark, slit the bark lengthwise, and peel it off. The further treatment is the task of the women: the pieces of bark are soaked, laid folded together on the manioc mortar turned upside down, and are now beaten with a flat stone, usually an old stone ax, until they are completely soft.

Ill. 134 a, b.
Embira: a) wound on a rod,
b) rolled up.

H. Bast is used in wide layers as an ornamental binding material and in fine strands as material for strings and for knotting mats.

As ornamental binding material, the bast of Malvaceae (embira: dõdẽ, etc.) is used above all. There are light red, red, and black varieties. It is kept in all widths: the finest (0.3 centimeters wide) is wound on rods (Ill. 134a), the wider (2.5-4 centimeters wide) is rolled up into stout rolls in such a way that the colored, shiny side is on the inside (Ill. 134b). They are used

/299 cont./

303 next to one another and, at the place where the lower pair of cross-rods is fastened, lightly interlaced with cotton threads (Ill. 151). Then the two lower cross-rods are fastened over them, at first loosely with fine bast thread (Ill. 152), then permanently by means of a firm winding with cotton thread. Then the surface plaiting is put on; it is likewise only made by hand. Finally, the two upper cross-rods are put on and plaited over in the same manner as the lower ones. The patterns on the surfaces are the customary plaiting patterns. Cross-threads are often put on at the narrow edges (ill. 153).

237 301 L. The feather technique. In fastening, arrangement, and color combinations of the feathers, the feather ornaments of the Karajá present a rich diversity, richer probably than in any other Indian tribe. As material they use white down feathers from ducks and diving birds, small fine red feathers, small body feathers from parrots of all kinds, wing and tail feathers from araras, vultures, owls, and herons. I did not observe any coloring of the feathers, on which Ehrenreich reported in "Beiträge," page 14, nor was I able to find out anything about this. The down [415] feathers are kept in special, small gourds which are closed with a wax knob or a bast stopper (Pl. 58, Ill. 3 a-c). The small fine red feathers are tied side by side on a string and wound spirally on a rod. Parrot feathers are placed in the baskets in small bundles or arranged fanlike side by side (Pl. 58, Ill. 8b). Wing and tail feathers are arranged in wings, and, indeed, in decreasing length. Two such wings are usually placed with one on top of the other, so that the rows of feathers descend in the opposite directions (Pl. 58, Ill. 8a). This kind of arrangement is very durable and at the same time makes it possible to find easily the very feathers required.

Usually the feathers are used in complete form. Sometimes, however, they are clipped, and, to be sure, in the long direction for arrow feathering, but crosswise for feather ornaments of all kinds. Whereas at present this clipping is done with the shears, the feathers were formerly singed off in order to obtain the desired shape.

/302 cont./
237 tied in front of the large feathers, or down feathers glued on with
[301] resin. In the case of the feather wheels, for example, entire bands of feathers are tied in front of the main layer of the wheel as covering layers, and, to be sure, among the Karajá these are always two layers of feathers of different lengths and different colors.

237 Color combinations play an important role in surface
301 feather-ornamentation, whether it be upright or hanging; a
531 lesser one, on the other hand, in the case of cluster-like ornamentation. The following combinations are most popular: yellow and red feathers side by side or on top of each other; dark green, white, and yellow feathers.

Ill. 159
Reinforcing feathers by sewing two halved feathers together.

Surface feather-ornamentation. In the case of the feather wheels the covering layers appear only on the front side, and, to be sure, there are always two, of which the uppermost, shorter one is white, green, or variegated, the second, longer one generally dark green. The main layer, but for one exception (feathers of the roseate spoonbill), consists of white jabiru feathers. In one specimen these are interrupted in three places by three inserted blue arara feathers. The little end feathers which are put on the upper end of the feathers of the main layer are yellow or variegated and usually bear small red covering-feathers.

Diadems consist of colorful feathers of various birds or of green and red feathers that alternate in groups. In the case of the solid diadem (Pl. 48, Ill. 7) small red feathers are fastened to the rods wound with white, and small yellow feathers to the rods wound with black.

/302 cont./

Forehead feathers usually consist of long, dark green feathers, the quills of which are covered with yellow-green parrot feathers. Deviating from this, one tuft has one red and one green feather, which are covered at the bottom with a red and yellow feather-rod; another has two blue feathers including a red feather, and the quills are covered with small yellow feathers.

Tufts on forehead hoops consist of long, blue arara feathers. The forehead hoops themselves are made of red or yellow feathers (forehead hoops without feather tufts are generally made of only red feathers). One such feather tuft bears covering feathers at the bottom, which are tied on in the manner of the feather rods, and, to be sure, from the bottom up, first little yellow, then little red feathers. At the upper end the long tuft feathers bear yellow end feathers with small little red covering feathers.

/303/ Flat ear rosettes, if they are of one color, always consist of little red feathers; if they are multicolored, of red and yellow feathers, and, to be sure, a yellow outer and a red inner layer occur, as well as the opposite of this. Ear-tulips consist of yellow, reddish, or variegated parrot feathers and on the inside bear a red feather wreath, if they have one at all.

The pendant feather ornamentation on the waist belts is shaped very diversely. Rosette-rods, which essentially consist of yellow feathers, are usually attached to them. In the case of one belt the lower ends of these yellow rosette-rods are formed by bluish feathers; in another the two center rods bear long red arara feathers as end pieces. In the case of a third belt, the feather rods are red in the upper half, yellow in the lower; finally, in the case of a last belt, the yellow feather-rods alternately bear white, long feathers or red cotton strings at the lower ends. Other hangings alternate with these feather rods on the lower edge of the belt: three to four Thevetia pendants at a time, small shells, shell and Thevetia pendants together. One belt alternately bears two Thevetia fruits with little variegated end feathers at a time and in between a red feather set directly on the edge of the belt.

/303 cont./

237 Arm bands bear either rosette-rods which carry short feathers
301 on top and long ones on the bottom (yellow on top, red on the
531 bottom, or the reverse) or layers of feathers which are usually gaily-colored in the same color, but which, in one specimen, consist of a red covering layer on a yellow main layer.

287 The transition to the cluster-like feather ornamentation is
531 represented by the feather caps, which have either single feathers
301 tied into them or small rosettes, which are often arranged in zones of the same color. Feather caps of one color consist of yellow, red-yellow, variegated, and white feathers; one cap, as a rarity, bears long white heron feathers. In the case of multicolored feather caps, we distinguish the border feathers from those of the cover. The cover feathers are usually one color (red, seldom white), seldom multicolored (red and blue arara feathers, the same mixed with vulture feathers or even with pink heron feathers). The border feathers consist either of a zone of red or mixed red and yellow feathers, or pink heron feathers, or of two zones, which from bottom to top are pale blue and green, or of a yellow hoop and red rosettes, or of white feathers and red and pale blue rosettes. Only one specimen shows three border zones, namely, a yellow hoop at the bottom, above it red feathers, and above them yellow feathers.

237 The cluster-like feather ornamentation is not very diverse.
301 Feather tassels in fruits, snail shells, and the like are red throughout, irrespective of whether they appear on arm bands, ear pendants, combs, or the like. Feather tassels as arm bands consist of red rosette-rods or variegated feathers; as tuft feathers they bear long, colorful parrot feathers on red rosettes. On bows they consist of red rosettes, from which usually hang long, red or yellow feather clusters; on spears they are made up of red or red-yellow rosettes with long clusters of colorful arara and parrot feathers, and on gourd rattles they consist either of /304/ individual feathers or of clusters of yellow or variegated feathers or of rosette rods with clusters of long arara feathers.

/327 cont./

844 washed once more and again rubbed. After this it is wrapped
845 in a small net covering. Deformed children (blind ones, too)
[847] are drowned in the river by the mother; this is not regarded as
wrong. Only well-formed children are raised, even when they are
all girls. Nothing could be learned about the treatment of twins;
163 such a case had "not yet occurred." The families, on the aver-
age, have two to four /328/ children; five are already regarded
as many. There are said to be even more children in one family,
862 however. The child is nursed for several years, and even chil-
dren five or six years old still run to their mother in order to
appease their hunger.

553 Children are given their names at birth by the grandparents
[603] on the paternal and maternal side. They keep these names all
[551] through life. Many Karajá bore Christian names, which were
[799] given them by the Brazilian boatmen; there are said to be only
551 one or two actually baptized Karajá in São José. I obtained
quite a number of given names for persons of both sexes; unfortu-
nately, translations of them could not be obtained. It is only in
the following names that familiar syllables may be separated out:
mãŭžĭ = addition to pottery clay (see above, p. 209); kũlĭ =
tapir; ănănlŏã = cat; ănlŭãžĭ = jaguar-zi (zi = egg; possibly
misheard for ti = bone). For the rest of the names, see the word
list /untranslated; see the foreign text, pp. 454-455/.

852 Soon after birth the children have their ear lobes pierced
for the insertion of the ear tulips (kũădjŭ), which are later re-
placed by the ear rods; it is only later that the lip-hole is pierced
for the boys. Both procedures take place without any further
ceremony.

291 The boys run about naked; girls wear a black string-belt.
561 It is only at the age of 9-12 that the boys tie the penis up and the
girls hang the bast apron over the belt. From then on the boys
301 live with the young men. As insignia the children wear arm cuffs,
calf and ankle bands, the latter of which are already removed by
the boys at the age of six to eight years.

/328 cont./

With the onset of puberty both sexes have the tribal rings cut on their cheeks; apparently no further ceremonies take place in connection with this. From then on the maidens wear the complete costume of the women, and the cotton pendant ornament is given the red color instead of the black, which was proper for children. The youths live by themselves; where there is a mask house, they spend the day in it and sleep there at night or beside a fire in its vicinity. Where there is none, they sleep beside a fire away from the village. In small settlements with one or two houses, they, too, live in the house.

Parents love their children very much. It is touching to observe with what tenderness they cling to them, and how, far from them, they are constantly with them in their thoughts. When Pedro received the (false) message that his children had died, he scarcely spoke for hours and even after that he was noticeably more silent than he had been otherwise. The mothers play with their small children; I even observed the kissing of children. All conceivable ornamentation is put on the little ones; the older the children become, the less ornamentation is put on, until, finally, married persons give it up almost entirely. One woman about 50 years old laughed at her own vanity when she put chains of beads which I had given to her grandchild around her own neck and looked down on them with pleasure. This mania /329/ for adorning children goes so far that they hang around their necks large pieces of broken colorful porcelain plates, without being aware of the danger (1). "Boys mean more

1. This custom is already reported for the Šambioá by Rufino in the year 1846 (Rev. trim. X, p. 196).

to the father, the mother would rather have girls" (Kurisí). The father teaches the son, the mother the daughter. Contrary to other reports, I was assured that beating as a punishment also occurs. Otherwise I observed only the denial of food as a means of punishment (in Village 17, because the boy in question did not go fishing, but loitered around me in the camp).

5: Krause--311 E-5 (1908) 1911 SP9 Caraja SP9
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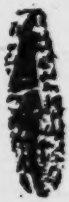
Plate 59
301
937

1. Arm wrapping with three string tassels.

2. Leg binding with tasseled fringe-hangings.



3. Small net-covering.

6. Forehead feathers.

4. Lulina ornament.

7. Forehead feathers.

5. Feather loop with tuft.

8. Arm bands.

10.

11.

10, 11. Feather caps.

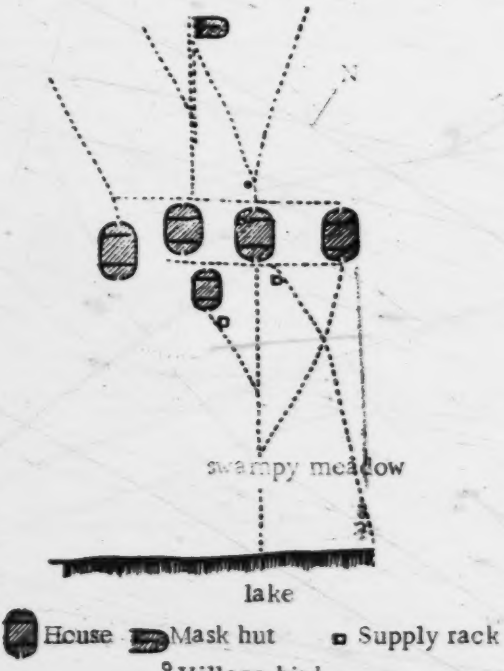
12. Cotton belt with hangings.

/354 cont./

184 5. Clothing and ornamentation. In clothing, ornamentation, and body care no essential difference from the Karajá is to be noted.

[301] The men wear the hip cord and penis cord in the same
292 manner as the Karajá. Eye shades were not observed. Net coverings were worn by both sexes, they are made by the Šavajé

361



Ill. 188.
Ground plan of the village of the
Šavajé on Bananal.

292 themselves. The manner /355/ of knotting is the same as among the Karaja. Ill. 3 in Plate 59 shows a net covering only 24 centimeters long, which is knotted in the manner of the loose belts
[854] of the girls. Apparently it serves as a bed for a newborn child. Occasionally the brown warp threads of the coverings were shot through with white threads; on the basis of inquiries among the

/355 cont./

292 Karajá, the Šavajé are supposed to make such coverings, whereas the coverings with a wide, black center stripe come, not from the Šavajé, but from the Tapirapé.

184 Even the smallest girls already wore firmly plaited, black [301] belts which correspond to those of the Karajá. I did not see anywhere the loosely plaited string belts (Karajá, Ills. 30 and 31). [291] Adult women wore the bast apron, called hăbĭŏdă here, made mostly out of white and only rarely of reddish bast.

303 The hair style does not show anything that is foreign to the 184 Karajá. The combs are plaited by the men in the same manner [302] as among the Karajá. Forms and designs correspond to the others; the decorating by means of feather clusters or bundles of cotton is rare, however. [304] The side cross-threads are also often absent.

Ill. 189 a, b.
Scarifier (b = back side).

302 Body painting is identi- 184 cal with that of the Karajá. As oil, coconut oil is used; as color, chiefly urucú, which, with the seeds removed, is stored in huge hollow gourds.

301

Ill. 190.
Ear rod.

304 Scarification is also customary among the Šavajé. The instrument for it (lālēdjŭ; Ill. 189), however, is covered with a thin coating of wax on the entire back side (cf. Ehrenreich's specimens, Berlin 3953 a b, from the Karajá).

515 As for body care, it should be remarked that the Šavajé go to bathe in the lake every morning at sunrise, even when there is heavy fog over the water and it is very cold. They then warm and dry themselves at the hearth fire in the hut.

/355 cont./

301 184 Ornaments as marks of distinction. The lip plugs assume tremendous proportions among the young men. The longest wooden lip-plug (ōdŭŏ) was 31.5 centimeters long and 2.2 centimeters wide. The shell lip-plugs (īdjĕ) of boys almost all terminate in a turned-up point. I did not see stone lip-plugs.

As for ear ornaments, there are yellow rods (dŏhŏ), rods with red feather rosettes and a dot of wax in the middle of the mother-of-pearl disk (dōlĭĕ, dòhōdŭĕ), and tulip-like rosettes with a rodent tooth in the center (gūēdjŭ). /356/ The latter are almost universal among children; the two former kinds appeared only rarely, especially the simple ear rods, in contrast to the Karajá, almost all of whom wear them. Also, the ear [531] rods are only quite simply decorated with a few rings cut in at the front end (Ill. 190).

The arm cuffs (dēsi), calf bands (dēōbĭdă) and ankle bands (wālālĭ) are similar to those of the Karajá. Young men often wore a bast band bound over the arm cuffs and calf bands.

As for other ornaments, very many cotton ornaments were worn. Black neck-tassels of the girls (wādjīklīdjă) sometimes bore snail shells pushed on, as among the Karajá. The long string skirts (gūŏhĭ) are also worn by the Šavajé girls. The arm and leg ornaments with hangings were very elaborate. Of the three kinds among the Karajá, I observed the first kind, strings with tassels, as upper-arm and lower-arm ornaments, the second kind, flat-plaited or tasseled bands with long hangings, only as calf ornaments, and the third kind, two thick pads with long hangings, only as arm ornaments. Whereas among the Karajá each of the strings of the first kind (dōlŭ) have two tassels at the end, those of the Šavajé always have three (Pl. 59, Ill. 1). These tassels, along with the strings, are always dyed black. In the case of one specimen, intended for the upper arm of a child, the wrapping strings are 325 centimeters long; on the other hand, in the case of another, which allegedly was intended for the lower arm of a man, 925 centimeters! The second kind was encountered [822] only as a calf ornament, and, to be sure, dyed black for children (dēăhūlă), dyed red for youths (lūdjaûwŭ). The fringe hangings,

/356 cont./

301 184 as is always the case among the leg bands, reaches all around (Pl. 59, Ill. 2). The third kind, observed only as an arm ornament (dēšiădăzĭ) and, dyed red, worn by youths on the lower arm behind the arm cuffs, is identical with the calf hangings of the Karajá (Ill. 75), whereas those intended for the upper arm resemble the fringed bands of the Karajá (Ill. 74 a, b). In these specimens the fringe reaches a length of 55 centimeters and is stored away plaited into thick braids (Ill. 191 a, b).

301 237 Among the feather ornaments, I obtained the hindhead ornament lōlīnă (Pl. 59, Ill. 4), many specimens of which were acquired by Ehrenreich from the Karajá, but which I did not find there. The specimen I acquired is incomplete, since the cane rods between the two plaited surfaces, into which the pink heron feathers are stuck, are not covered with feather wreaths. The plaiting is patterned and smeared with white color (cf. Ill. 192 a-c /see p. 319/, the construction of this ornament).

With regard to feather caps (dŏlĭdōlĭ), I acquired two specimens from the Šavajé in Schischá. Both bore the feathers arranged in three zones. In one specimen the lowest zone consisted of red feather rosettes, the middle one of clusters of two small blue-yellow arara feathers, the uppermost one of single [531] long, colored feathers tied in (Pl. 59, Ill. 11). In the second specimen the lowest zone consisted of two rows of red rosettes, the middle zone /Pl. 60 appears here/ /357/ of two rows of yellow rosettes, the uppermost one of clusters of two colorful parrot feathers each (Pl. 59, Ill. 10). The feathers and rosettes, like those of the Karajá, are fastened, not in the knots, but on the threads of the net.

Of feather hoops I likewise obtained from the Šavajé in [531] Schischá a specimen with a tuft (hănănă). The hoop bears little yellow feathers; in front, six long blue-black arara feathers are fastened standing upright, the quills of which are covered with small feathers (Pl. 59, Ill. 5).[2]

[2] See p. 311 -- Analyst [Text continues on p. 319]

5: Krause--318 E-5 (1908) 1911 SP9 Caraja SP9
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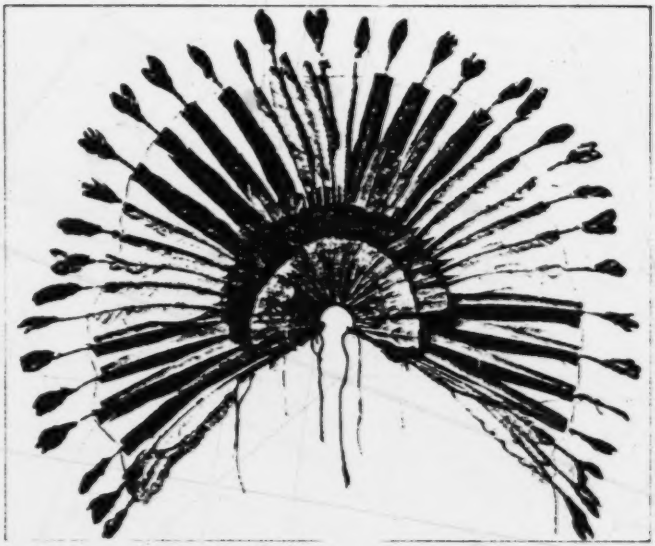
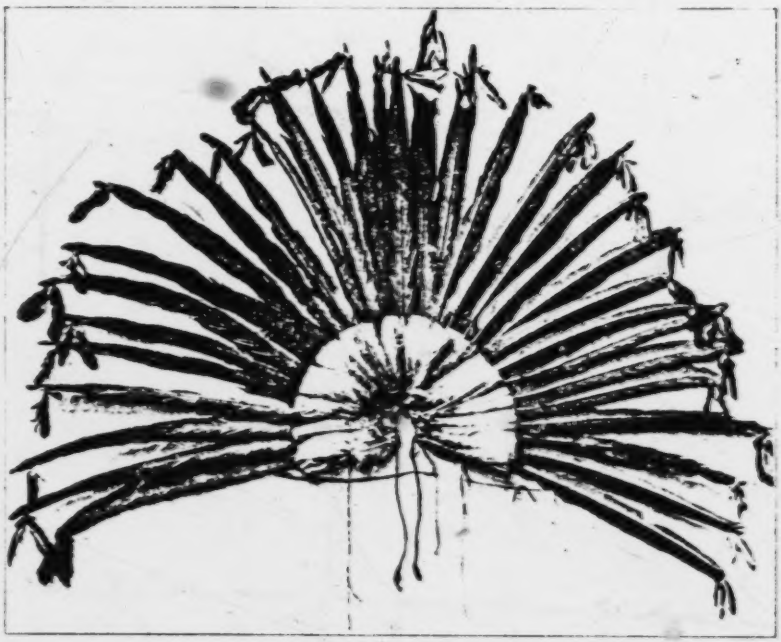
Plate 60

301
237



1. Hindhead feather-wheel.



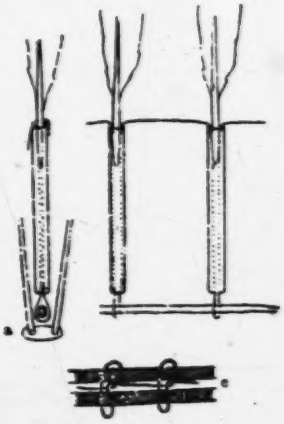
2. Hindhead feather wheel.

/357 cont./

301
237 Of feather wheels (lăhidŏ) I obtained four specimens from the Savajé on Bananal, one from those in Schischá. Of these only the one specimen from Bananal is like those of the Karajá. It consists of a large fan of pink heron feathers and blue arara feathers, which alternate with each other in groups of five or six and four pieces. The longer covering layer consists of blue arara feathers; the shorter

[283]

Ill. 191a, b.
Double-pad band with long string-hangings.
b) in storage form.



Ill. 192 a-c.
Construction of the lūliná ornament.
a) Cross-section through the two surfaces and the middle layer.
b) Fastening of the cane rods (feather bearers).
c) Tying the two surfaces together (seen from the inner edge).

upper covering layer, of pink heron feathers. Little yellow feathers are tied to the upper ends of the feathers of the main layer (Pl. 60, Ill. 1). All the other specimens bear on the main course of feathers only one covering layer, which consists, in the one specimen, of blue arara feathers, in another, of white jabiru feathers, and in the last two,

/357 cont./

301 of blue-green feathers. The main course of feathers shows the
237 following feathers in like sequences: pink heron and owl feathers, which alternate with each other, blue arara feathers (Pl. 60, Ill. 2), white jabiru /358/ feathers which, in the specimen from Schischá, are interrupted three times by two blue arara feathers. The little end feathers are yellow throughout.

I acquired two specimens of forehead feathers, which could perhaps belong to such feather wheels, but perhaps might also be worn standing up vertically, with the hoop placed around the face. In the case of one (wa͡ido͡he͡) the hoop is wound with a black cotton string; its ends are joined by a thin string. In front there are two feather tufts, each consisting of a rod with red feathers, which bears a yellow feather wreath on top, out of which project long dark green feathers. At the base, both rods are wound with white raw cotton (Pl. 59, Ill. 7). In the case of the other one (kōdsu͡lu͡ku͡adsio͡) the hoop is set with white down feathers; the tuft consists of several red arara feathers up to 35 centimeters long, which below are surrounded with bushy small red and yellow feathers and below that are wound with raw cotton (Pl. 59, Ill. 6).

Fine little red feathers (wālālā), little wing coverts of the roseate spoonbill, are fastened on a fine string and wound spindle-fashion on a rod. The string is many meters long. Ehrenreich brought back the same ornamental feathers from the Karajá. Allegedly they are used for head ornaments.

Of other ornaments there are:

[824] Necklaces of small, reddish-white fruits (siu͡la͡iadi), which were very common, then feather arm-bands, some of which correspond to those of the Karajá. They bear either bunches of feathers at one place (Pl. 59, Ill. 8), or colorful layers of feathers on either side of a string (Pl. 59, Ill. 9).

Finger rings (dābo͡) are likewise made from the tail rings of lizards and chameleons.

/358 cont./

301 Dance belts (wădăkănă) of the male youth are not as elaborate as those of the Karajá, but are kept essentially simpler. One specimen is striped black and white lengthwise; on its lower edge, on a separate string, hang two bunches of Thevetia fruits and one to three feather rods, alternately. The other one, coming from Schischá, in addition to the lengthwise stripes, exhibits a cross-striping; on its lower edge, directly alternating, are fastened at each place two pairs of Thevetia fruits and one feather rod (Pl. 59, Ill. 12).

262 6. Food. The Šavajé, like the Karajá, live on the fish
136 that they catch and the yield from their plantings. The lake on which they live is extremely rich in fish, in spite of its shallow depth (0.75 to one meter); there were even pirarucús
311 in it. The planting lay far from the village, about six or seven hours away, on the edge of the rainy-season lake. It was growing extremely well and so thickly that one could scarcely follow the path in it. Close beside the new planting there was an older one.
482 Here and there filled back-baskets lay by the wayside, waiting to be picked up.

252 The manioc is pounded in a knee-high mortar (kōŏ) which
[412] has an approximately finger-thick wall, with a pestle (hāâũ) of reddish wood 1.6 meters long and 0.10 meters thick, or it is rubbed on a wooden grater (wōlānăkiă), /359/ picked over on the rod-sieve (brēdjĕ), and pressed in it. Then this meal is
262 mixed with water and cooked. Such manioc mush (ĩũãlŭ) also constitutes the chief food of the Šavajé. In addition, I also saw yellow mush and green vegetables as festive foods.

226 Fishing was done by the young people with bows and arrows. Early in the morning they would already go out on the
[123] lake and soon return with a good yield. I received my share of everything, even of the huge pirarucú which was caught on the second forenoon. The lucky fisherman took out the entrails of the animal and then cut out the sides of the belly, which were distributed by the chief and placed on different piles. Then the rib pieces of three ribs each were chopped out and likewise distributed. Every family received its share, I, too, was given some.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

609 Many of them are painted black and red, and have their faces daubed
302 with a thick layer of black soot; others wear upon their heads
301 crowns made of beautiful feathers; while others again, have
237 their hair braided and decorated with the brilliant crimson
411 and gold feathers of the macaw. All are armed with spears beautifully decorated with feathers, and with bows and arrows and heavy killing clubs. They present quite a military spectacle.

Disembarking, the first thing the visitors do is to show the savages their arms, especially the repeating rifles, which fill them with awe. The chief now hastens to declare that he and his people are friends of the white man, saying: "The Karayá is the friend of the white man; there is no lie with us," repeating this twice. Confidence established, some trading may be done without difficulty. Small children, and particularly, young girls, are very shy of the strangers, and usually creep into their huts and cover their faces with their hands. The visitor is never troubled by beggars, and rarely has anything stolen from him.

13 The Karayáhy division live along the main stream of the
162 Araguaya between São José and Santa Maria in twelve or
648 fifteen villages or encampments, one of which, near Santa Maria, was completely wiped out in 1881 by the Kayapó
361 tribe. Their villages are not so clean as those of the Sambiõa, nor are the huts so well constructed.

191 Observing the speech of the Karayá, one can scarcely notice any movement of the lips; nor do they seem able to repeat exactly a sentence just uttered. They have many sounds which they produce with the tongue and swallow the
192 last syllable. Apparently, their speech is not related to any Brazilian aboriginal language. The most remarkable thing about it is that they have one dialect for the men and another for the women; though only a few words are entirely different, and with most of them there is but a slight, unimportant change.

142 Physically, the Karayá are one of the finest of the aboriginal races of Brazil. They are of medium size, slender and

6:Cook M-3,4 (ca. 1900) 1909
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309 crown, leaving it two inches long and standing erect, pompa-
[237] dour fashion; while the back hair is braided neatly in a single braid, with a bunch of brilliant feathers fastened at the point, or it may be folded up in three or four folds and tied at the base of the head with a cotton string, to which is secured a bunch of long, bright feathers.

301 The ears of both sexes are pierced in infancy, and they
304 wear in them a reed six or eight inches in length and as large as a lead pencil, the greater length of which protudes toward the front and terminates in a bit of shell set in a rosette of crimson feathers.

304 The males, and they only, have the lower lip bored. This is done in childhood, and is probably the initiation ceremony into the rights of citizenship or membership in the tribe, just as a civilian is initiated into a lodge, or a child of Roman Catholic parents ceases to be a "pagan" and becomes a "christian" by reason of the baptismal ceremony. A plug,
301 or spile of piuva wood is inserted into this opening in the lip, which is made larger and larger as the individual grows, until it will admit the thumb. The elderly men who have ceased to care much for display, usually wear nothing in the lip but a plug, cut off short; but the "smart" young men wear an ornament some eight inches in length, flattened like a blade just below the lip. The small boys wear a flat piece of shell an inch or two long, and in the form of a T, the cross-bar of the T holding the ornament in position. A much prized lip ornament, which is worn only on festal occasions, and at other times kept wrapped in cotton and securely laid away, is a long, heavy piece of rose-colored quartz. The lip end of this also is T, or dagger-shaped, so that it may not fall out. It is seven inches in length, and conical at the lower
[439] end. The Karayá do not make these, but get them in trade from the Tupý. This ornament is, of course, very heavy, and one wonders how it is possible to wear it; for even the lightest of these lip ornaments cause the lip to hang down in a very ugly fashion. To drink when the plug is out, the opening must be closed with the fingers.

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

301 [286] fancy. Sometimes, however, these ornaments are woven on a wooden form.

292 513 Another article of dress, which is peculiar to the Karayá, is the *hammock*. It is made of cotton cords. Strange to say, it is never used as a hammock; nor can it even be swung up, as it is not provided with any cords for this purpose. It is only the body of a hammock. During the day, it is used as a kind of cloak, and is hooked over the head so as to cover the shoulders and back; and at night, it is used as a mat to sleep upon, *on the ground*. Both adults and children may be seen going about during the day with these huge, half-open-pea-pod like objects hooked over them. It reminds one of a snail with its shell on its back. Even clay dolls have this hammock cloak. It is, however, occasionally fastened up [854] like a hammock in order that it may be used as a cradle for an infant.

513 171 This *hammock* is of great ethnological interest, because the primitive races of Brazil are classified ethnographically according to whether they sleep in a hammock or do not. It is [352] known that all the tribes occupying the eastern half of Brazil, which includes the Karayá, sleep on the ground, or on slightly raised platforms made of poles; while those that are really hammock using tribes—that sleep in hammocks—make their hammocks of cordage twisted from cotton and palm-leaf fibre. But the Karayá *hammock* is made of cotton only; moreover, it is not a complete hammock and is not used to sleep in. This proves that the Karayá are not to be classified as one [177] of the hammock tribes. We are to understand, therefore, that they got the idea of the hammock comparatively recently from some other people, probably from the "civilized" Brazilians, who make them of cotton only; and though they value them, they are yet unwilling to give up their old custom of sleeping [286] on the ground. A certain Brazilian explorer asserts that he taught the Karayá to make a simple loom and how to weave.

293 Another article of dress used by the Karayá, is a kind of eye-shade, called an eye-umbrella. It is used to protect the

6:Cook M-3,4 (ca. 1900) 1909
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283 between the hand and the leg above the knee. These fine strands, again, are rolled together into cords. This is accomplished by each strand being skillfully rolled independently on the leg as the hand is passed rapidly over them all before they are permitted to come together and twist themselves around each other into a single cord. The same [191] method of making cordage is seen among the "civilized" Brazilians of the far interior, and is probably another relic of their aboriginal ancestry.

286 The Karayá also make fish-nets by means of large wooden needles; small nets, shaped like hand-bags, in which to carry small objects; queer-looking net caps that may be drawn together with cotton strings, and which are embellished with 283 brilliant feathers. Cotton is also used by the Karayá. It is spun by means of a rude spindle of bone or baked clay, which is revolved between the hands.

286 The *loom*, or contrivance for braiding—or weaving—by means of which the hammocks already described are *woven*, is very simple. The warping is wound over two small posts which are planted upright in the ground a foot or two apart. The weaving is done by working the woof thread in by hand over and under the warping threads by means of a long needle, then pressing it back tightly by using a wooden blade instead of the reed employed by more advanced peoples. It is extremely slow work. Various colored warps and woofs are used making stripes in the finished work. On this same framework is woven the strong bands used in carrying heavy baskets; also the forehead bands and the body bands for infants. Armlets and leglets are either knitted or crochetted with a hook-like needle over a cone-shaped block of wood, or are made on the limb itself.

301 Most of the ornaments of the Karayá, as of other tribes,
237 are made of brilliant plumage. They take pleasure in making these articles; and exercise such good taste and introduce so much variety, that they are not excelled by any of the primitive peoples of South America. The work, however, lacks durability; but as they have always an abundance of suitable

6:Cook M-3,4 (ca. 1900) 1909
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feathers on hand, they can replace worn-out pieces at any moment. Many of these ornaments are beautiful. One, made of white feathers and secured around the head as a band, looks like a halo encircling the head when seen from a distance when the wind is blowing. These ornaments are worn principally on festal occasions, or when visitors are present. Three styles of a peculiar feather hood are also made. The foundation is a net hood of three different sized meshes, one of which is very closely woven. The stems of the feathers are worked in between the meshes. This is worn at the dance festival.

The ear and arm ornaments have already been described. A dancing belt is made of strong black and white braiding embellished with tassels of beautiful feathers with shell rattles. The legs and ankles of the dancers are also decorated with feather tassels and shell rattles. Sometimes the savages "tar and feather" themselves, besmearing the body with gum, then putting on a thick layer of white down. In former times they wore necklaces of animal teeth, bones, and shell discs. But these have now been replaced by the glass beads obtained in trade.

The Karayá are very fond of black and white beads, and may often be seen wearing a number of strings around the neck, to the lowest one of which is attached little chains terminating in fruit shells, or tiny bunches of feathers.

The only, though much used, article of toilet of the Karayá is the comb, which is made in various sizes, the largest being fourteen inches wide and of equal length. The teeth are flat, slender pieces of palm wood or taquara, which are secured between two small blocks of wood. The spacing between the teeth is made by passing yarn between them. This comb is ornamented with small tassels of bright feathers.

The ornamental work of the Karayá consists of patterns of zig-zag lines, crosses, or lizard-shaped forms, dots, diamond shapes, and peculiar broken, irregular lines; while squares and triangles occur only to fill out, and circles are entirely wanting. The patterns seem to be chosen at random, nevertheless